ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

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Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

78.N.

MARY CALLERY

March 15
April 9
1955

CURT VALENTIN GALLERY

32 EAST 57 STREET · NEW YORK

COVER: *Study for Libéllule*
Catalogue No. 10

L.915.
31. III. 1933.
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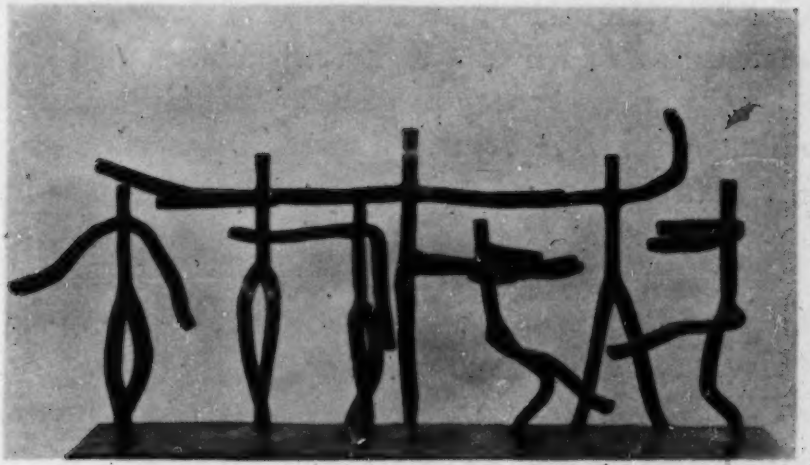

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NOTES ON MY SCULPTURE

WHAT SHOULD a sculpture be? Above all it must be plastic. But to be a work of art, to me, it must have its emotional life. One must like the thing, be attracted to it, or even be repulsed. It must work on you. Only then does it become living. That was for me the hardest thing to learn. I was slow, I am slow, even now I feel that the dawn is only breaking before my clearing vision.

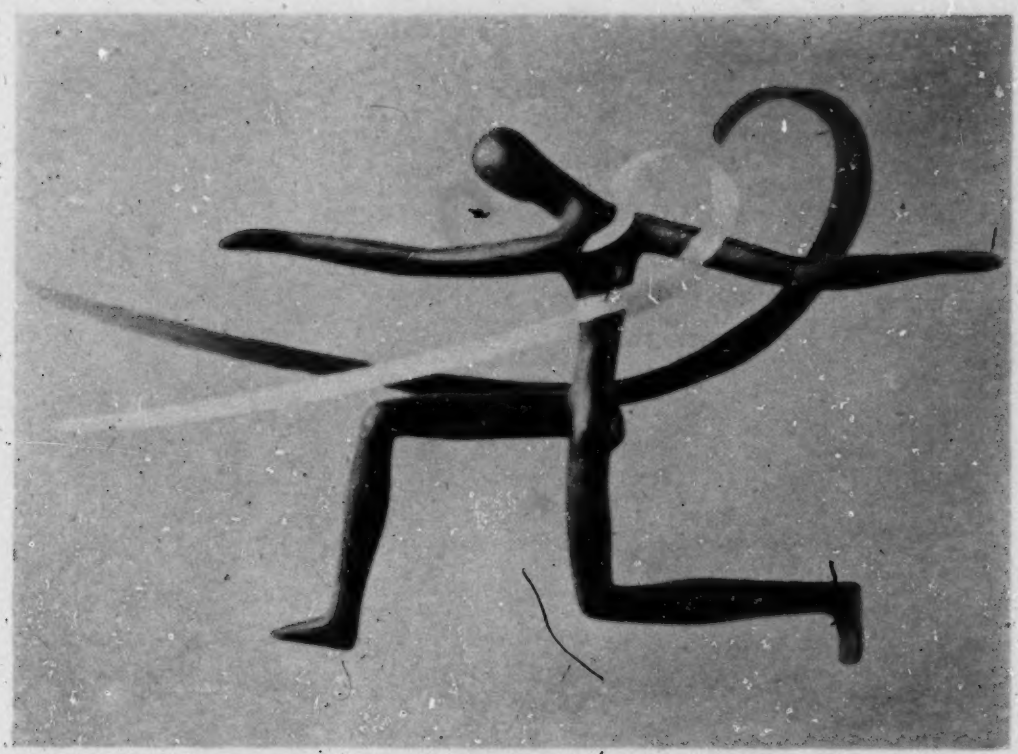
I would like the spectator to have a special pleasure in each object I make, a fresh vision. In order to achieve this, I am trying to give my pieces more meaning than just a study of forms and spaces. I am adding color, when possible. Have not the great ones before us often used color? I would like color to be an accompaniment to my meaning. In the *Archangel Raphael* I have tried to make the painted wings still another dimension as they come forward from the background across the figure. Some years ago Léger and I did several pieces together. His backgrounds were purposely a contrast to my sculptures. My color is in contrapuntal harmonies, whereas the pieces with Léger were intentional dissonances.

The work for the Aluminum Company of America Building in Pittsburgh called *The Birds* was a new problem. It is suspended within a glass entrance sixty feet high. The sculpture had to be visible from outside. The volume of space being vertical, suspended sculpture seemed necessary. I designed the two *Constellations*, also in this exhibition, and *The Birds* for this building. *The Birds*, to be made twelve feet by twelve feet, were selected. It has been a great opportunity to work in such a large scale. The aluminum in which *The Birds* are cast enabled me to use my ideas of color.

The Fables, taken from La Fontaine, have been carried out for Public School 34 on East Twelfth Street, New York. It was interesting and fun to find a subject the children could enjoy. I have tried to make the figures symbolic rather than literary, and at the same time readable.

In the matter of my portraits: It is a different fascination to work from real life. The work done without a model helps unendingly when one is again face to face with nature. All the things one has found poor when working alone suddenly become clear when one has the opportunity again to work from actuality. This experience with the actual has in its turn a wonderful new and healthy effect on more objective work. The change from nature to one's own imagination and vice versa is continually enriching.

And now may I say what I was too speechless with grief to say at Curt Valentin's funeral? We, his artists, can never, no matter how well we work, repay the debt we owe him. I know that his constant encouragement, his never-tiring interest, enabled me to go on. As the days go by, I do not become accustomed to his absence but keep wondering where is that smile, where is that little half-cynical look, that attitude of his which always said – all will be well, don't fear. If we continue to be ourselves, the best we can . . . we will continue in his way.



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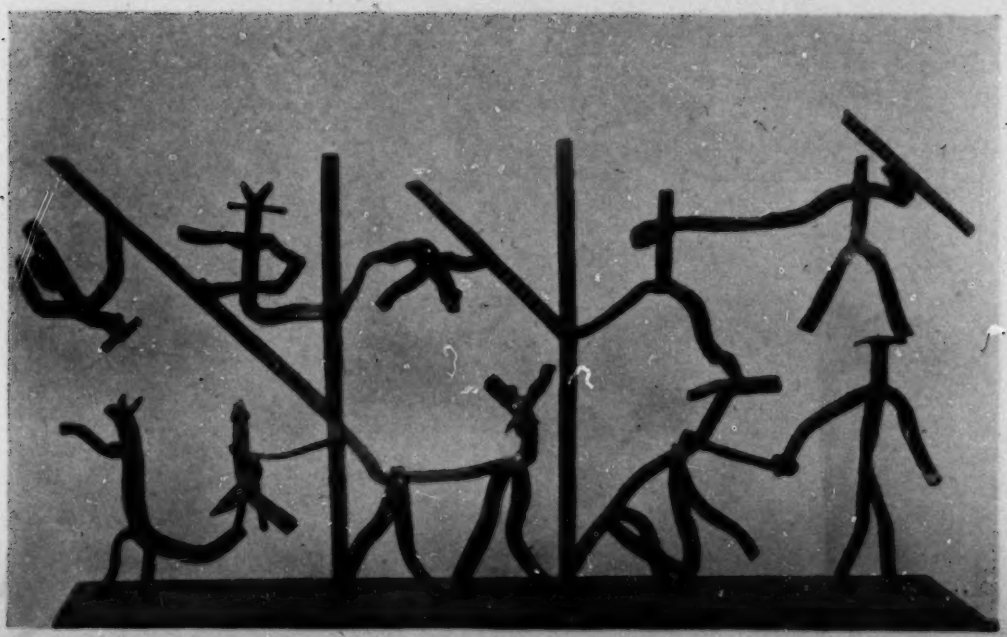

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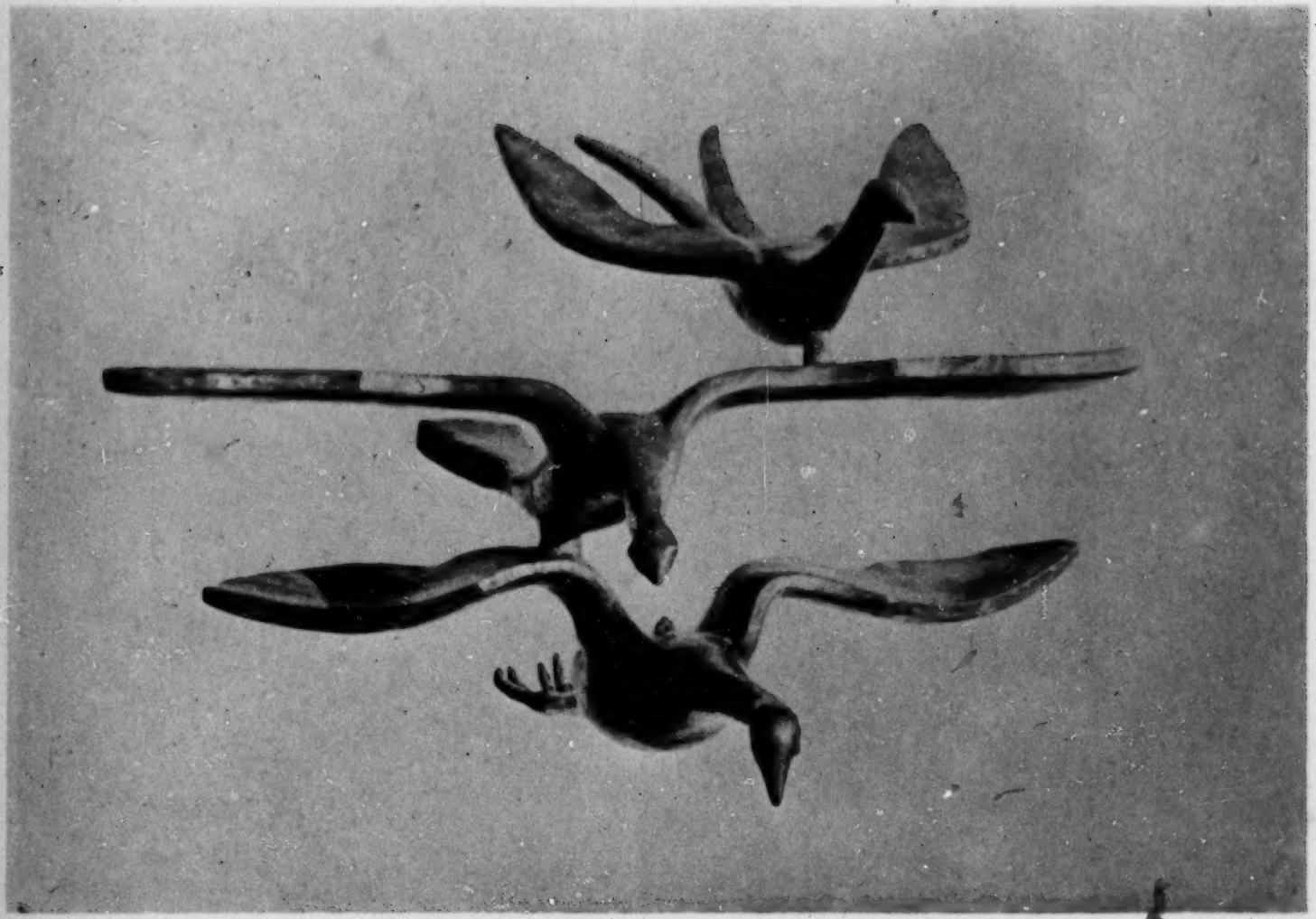

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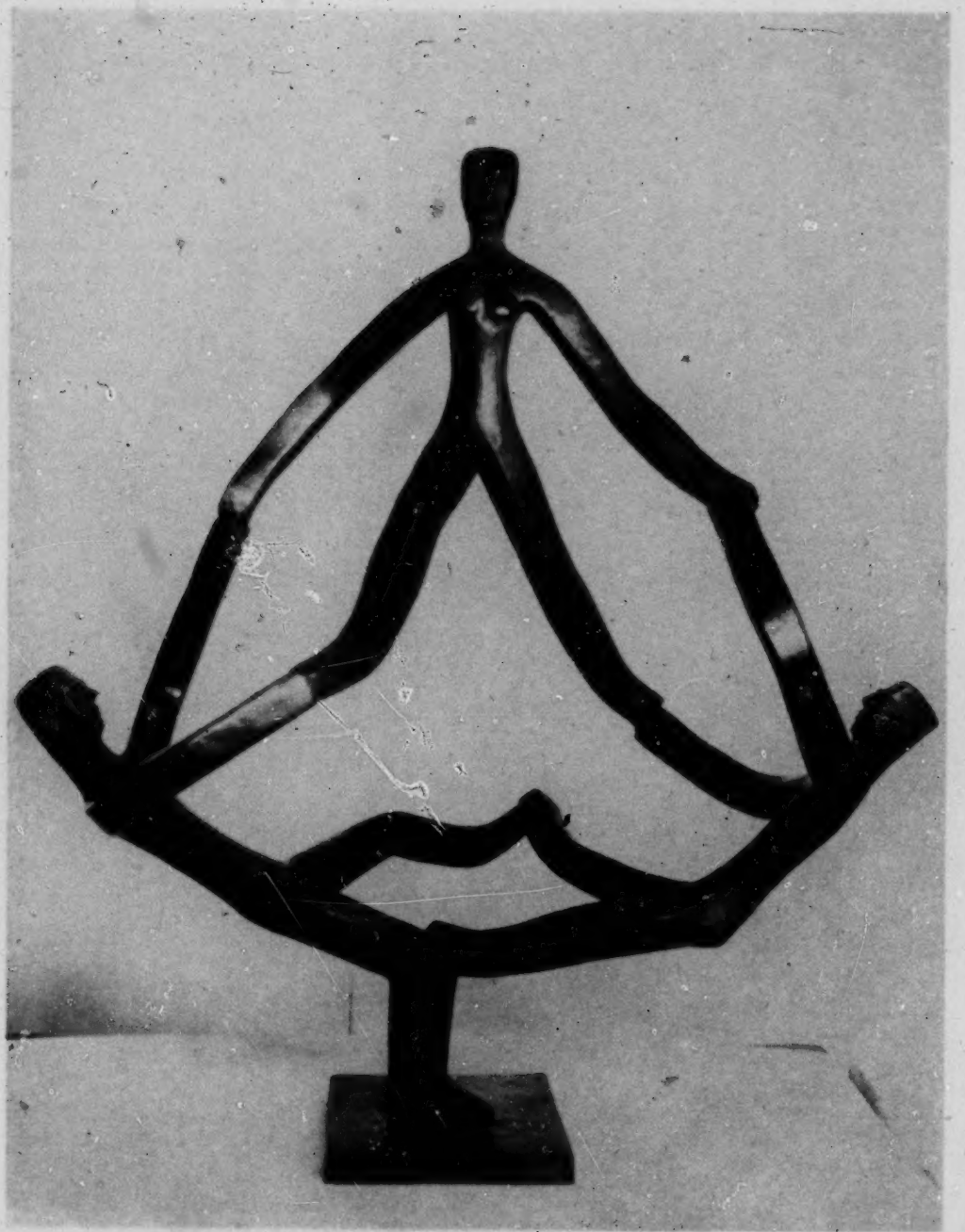

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CATALOGUE

1953

1 SON'S OF MORNING
Bronze. L. 8'

2 TANCREDI AND CLORINDA I
Bronze. H. 16"

3 TANCREDI AND CLORINDA II
Bronze. H. 16"

4 THREE BIRDS IN FLIGHT
Bronze. L. 6"
(Study for ALCOA Project*)

5 THREE BIRDS IN FLIGHT
Bronze. L. 29"
(¼ scale model for ALCOA Project)

6 GROUP OF TWO PEOPLE, FIVE DOGS
Bronze. L. 16½"

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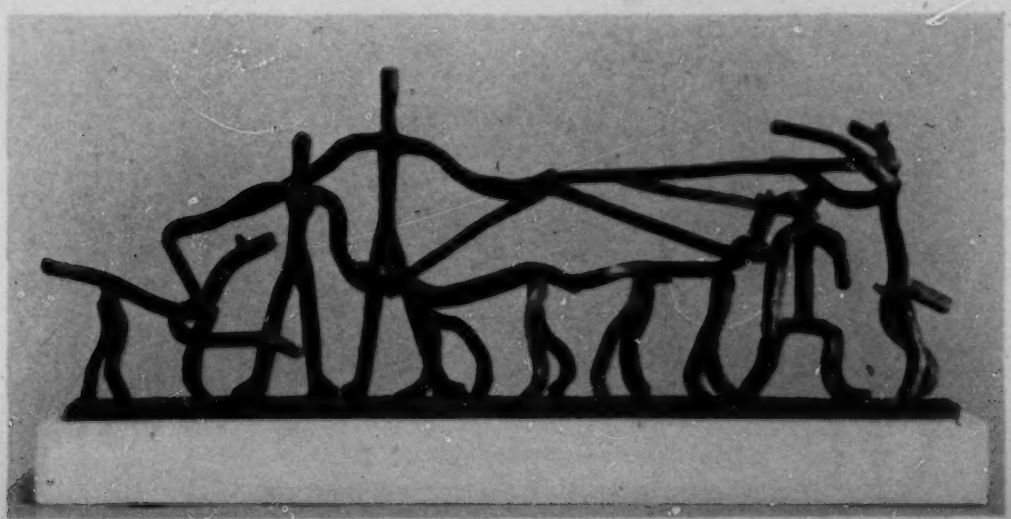
* Finished ALCOA Birds in Aluminum, 12' x 12'



7 **CONSTELLATION I**
Bronze. H. 5¾"

8 **CONSTELLATION II**
Bronze. H. 5"

1954

9 **STUDY FOR LIBELLULE**
Bronze. H. 3½"
Lent by Mr. Robert Wiley, New Canaan

10 **LIBELLULE**
Steel. H. 54"
Lent by Mr. Robert Wiley, New Canaan

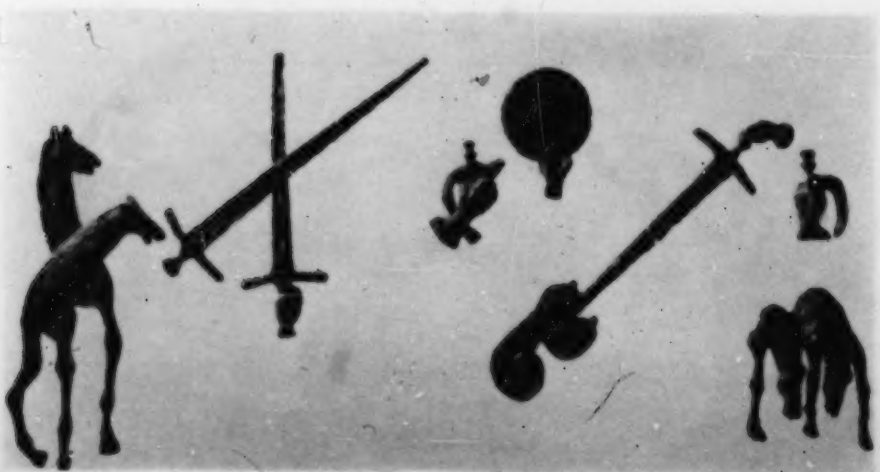
11 **STUDY FOR RAPHAEL**
Bronze. L. 7"

12 **RAPHAEL**
Bronze. H. 2'4"

13 **SUMMER'S AFTERNOON II**
Bronze. L. 7½"
Lent by Mrs. E. J. Mathews, New York

14 **YOUNG DIANA II**
Bronze. L. 9¾"

15 **ACROBATS**
Bronze. H. 3'6"



16 STUDY FOR BALLET
Bronze. L. 18"

17 BALLET
Bronze. L. 42"

18 FISH IN REEDS II
Bronze. 12 x 9½"

19 STUDY FOR FABLES OF LA FONTAINE
Bronze. L. 20"

20 STUDY FOR FABLES OF LA FONTAINE
Steel. L. 5', H. 2'5"
(¼ scale model**)

21 PORTRAIT OF MRS. MARCUS BASSEVITCH
Stone. H. 15"

22 PORTRAIT OF BENJAMIN FAIRLESS
Basalt. H. 24"

23 PORTRAIT OF COLIN MACKENZIE
Marble. H. 14"

24 PORTRAIT OF WALLACE K. HARRISON
Granite. H. 14"

1955

25 DANCERS
Bronze. 12½ x 2½"

** The Fables are for School No. 34 (198) East 12th St. Finished job 20' x 9'7"

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[22]

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